

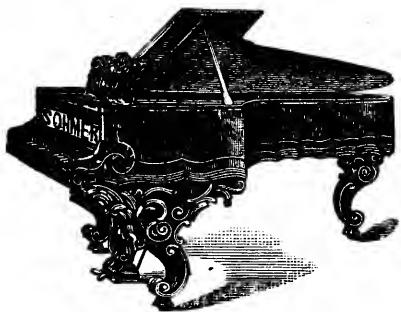
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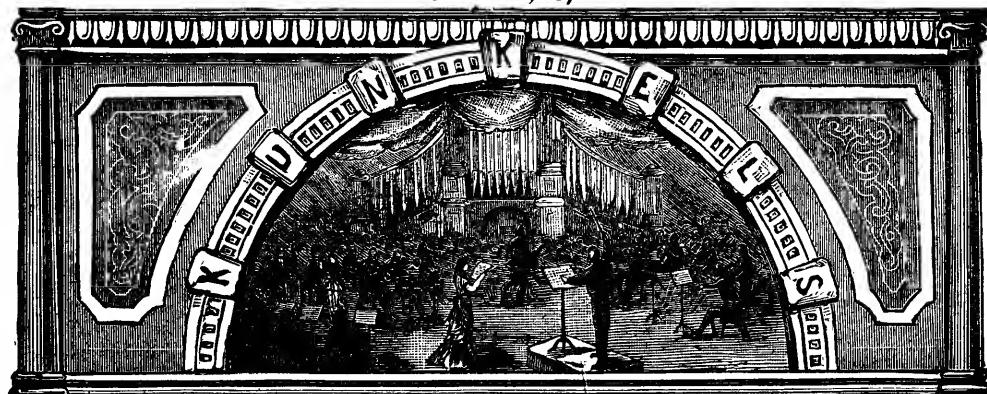
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the St. Louis World's Fair will commemorate.

It will embrace in its scope a comprehensive anthropological exhibition, constituting a congress of races, and exhibiting particularly the barbarous and semi-barbarous peoples of the world as nearly as possible in their ordinary and native environments.

It will bring together the wild life of the forests, plains and waters, showing visitors a zoological collection of untrained and untamed animals as nearly as practicable with the surroundings of their native state.

The progressiveness of the Exposition will be most especially manifest in the manner and extent of its use of artificial light, both for purposes of illuminating and as a means of decoration. Electric lighting in the latest, most striking and most effective form, as well as all other new and efficient modes of illuminating, will be so liberally employed that the

Exposition grounds and buildings will blaze with light at night, and their beauties successfully rival the attractions of daylight.

For the development of the Exposition to full scope outlined, it will provide for the housing and care of exhibits divided into a number of grand sections, each of which will be again divided into departments and sub-departments. The principal sections into which the Exposition will be divided will be as follows: Agriculture, Anthropology and Ethnology, Athletics and Outdoor Sports and Games, Chemical Industries, Civil Engineering, Colonization, Decoration, Furniture, etc., Diversified Industries, Education and Instruction, Electricity, Fine Arts, Food Stuffs, Forestry, History, Horticulture and Arboriculture, Liberal Arts, Machinery, Military and Naval, Mining and Metallurgy, Social Economy, Textiles, Transportation, Wild Animals.

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THOMAS M. HYLAND, . . EDITOR

JUNE—JULY, 1902

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THE NEXT STAGE IN MUSICAL EVOLUTION.

In forecasting the character and direction of the "music of the future," leading critics and conductors admit that the persistent influence of Wagner will for some time prevent the development of a new form or tendency, but take for granted that some change is highly probable. Wagner's triumph all along the line has lasted since the late seventies, and the world is believed to be ready for another great stride in advance. But what elements will the new school bring to the art of musical expression? Mr. Emil Paür, the eminent New York conductor, believes that the Russian composers will hold the stage in the early years of this century, displacing the Germans just as the latter had displaced the Italians. But the Russian writers on music do not seem to have formed similar expectations. They claim power and originality and expressiveness for their composers, but nothing is said about the prospects of a new world-school being started by them. In point of fact, one of the best equipped critics, M. Ivanov, in reviewing the musical progress of the nineteenth century and comparing it with the history of music in the preceding century, formulates a theory of "cyclical" change and predicts a reversion to simplicity, "pure music" and melody. He begins by thus describing the past century's predominant note in opera:

"It may be affirmed that the fundamental idea in the musical art of the nineteenth century was *realism*, or, more correctly, 'veritism,' the aim to be truthful and sincere in sound. From Weber, the follower and successor of Mozart and Beethoven, through

Meyerbeer, Wagner, Glinka, Rubinstein, etc., we hear constantly the appeal to 'truth' in music. Of course, each had a somewhat distinct conception of truth, dependent upon his individual artistic nature; but the demand for it was all-important. Wagner and his adherents censured Meyerbeer for alleged concessions to the mob, but the latter's greater works, in their time, in the thirties, fully expressed that truth which the most intelligent section of European society was capable of receiving."

"Les Huguenots" and other historic-social operas enjoyed a universal and genuine success because of their true dramatic situations, their significance, and relative depth. They were original, progressive for their time; but Meyerbeer degenerated under Parisian influences and lapsed from truth. The scepter then passed to Wagner, who once more raised the standard "veritism" and sincerity. But already there are critics even in Germany who charge him with inconsistencies, with compromise, and who believe that the principle of truth demands less "romanticism" and lyricism than Wagner put into his music dramas. In Russia certain veritists who out-Wagnered Wagner appeared, but they had a brief vogue and are already forgotten. M. Ivanov continues:

"Side by side with the school of veritism and the music drama throughout the whole century there has existed another school which has cared very little for truth and put external beauty above all else. This school, Italian, had at the beginning of the century Rossini for its chief exponent or exemplar. So powerful and numerous was it at one time that its supremacy seemed assured. But it has not held its own, and its last giant, Verdi, deserted its principles and late in life wrote operas radically different from his earlier ones. Now the Italian composers have wholly walked over into the opposite camp of the veritists and, for the sake of truth, are ready to perpetrate all sorts of folly."

This struggle was not the first of its kind in the history of music. It had its exact counterpart in the struggle in the eighteenth century between the realists and the romantics or worshipers of beauty. Gluck, when fifty-four years of age, assumed the role of reformer and declared war on the Italian school of melodies and tuneful opera. At the head of the latter was Piccini, and he had many gifted followers and coworkers who wrote melody for melody's sake.

HORAL SOCIETY.

SIX SUBSCRIPTION AND TEN PUBLIC CONCERTS PLANNED FOR NEXT SEASON.

At a meeting of the Board of Management of the Choral-Symphony Society at the Odeon, Mrs. John T. Davis was elected chairman, and plans outlined for the coming year.

Seven committees were named to have charge of the various departments of the work, which it is said will be pushed with vigor. The chairmen of these committees, when elected, will constitute the Executive Committee of the society. Mr. Isaac T. Hedges, it is understood, has been asked to serve as chairman of the Executive Committee, and has signified his willingness to do so.

More than one-half of the members of the board were in attendance, making a total of about twenty-five present. George D. Markham, retiring chairman of the board, presided over the meeting. It was said by several members of the society, subsequent to the meeting, that the organization was now on a sound financial footing and able to confidently face the future. The membership of the committees as named includes many of the former supporters of the society with an infusion of much new interest.

The various committees are that on Soloists, the Hall Committee, the Press and Publicity Committee, the Orchestra Committee, the Chorus Committees, the Programme Book Committee and the Finance Committee. Each committee has six members.

It is intended to give next season six subscription concerts, and ten public concerts. At the latter local soloists will be the feature, and at the subscription concerts it is promised to have the best musical attractions from every part of the country. It is planned to secure Mme. Nordica for one of these concerts, and it is decided that all the artists shall be of a like high standard.

DO NOT waste too much time on finger exercises. In the long run they will impair the musical nature of the student. You can employ your time much better by selecting technically difficult passages from good compositions and by practicing them like etudes, at the same time studying another new piece. The metronome should only be used from time to time to ascertain one's ability to keep strict time in playing, but not to practice with.

FRITZ KREISLER played with Nikisch in London and scored a tremendous success. He was re-engaged with the Philharmonic there and was engaged at once for a large number of recitals in London.

It is stated that Edward A. McDowell will not be at his post in the Columbia College next season as it is his intention to make a concert tour as far as the west. He should be a drawing card.

Two pianists who are noted in Europe but have never come to this country are Edouard

Risler and Sigismund Stojowski. Both have recently been playing in Paris. Francis Plante is another pianist who has recently made a great success there. Risler is an Alsatian and Stojowski a countryman and pupil of Paderewski

VIOLINISTS are quite the vogue in London just now, the triumvirate, Kubelik, Kocian and Kreisler holding forth to admiring audiences. These are to be supplemented by a public appearance of the famous Wilhelmj, who will use a splendid Guarnerius violin which he has just received.

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PADEREWSKI TELLS HOW.

If I were asked what ability is most necessary for the artist who wishes to accomplish anything I would not hesitate to say that of all qualities unselfishness is the most indispensable, said Ignace J. Paderewski. He added:

It is unselfishness which enables the artist to plod up all the dreary preliminary steps that lead to the temple of art.

The true artist has no other aim and object in life than his art.

Art is to him everything that parents, country and sweethearts are to others.

His own personal wishes and wants disappear and vanish, and he feels not cold, nor heat, nor hunger, nor poverty, and gladly endures all kinds of hardships without complaining.

What matters it that his room is cold or bare, that his stomach is empty, when he feels within himself the power that forces him ahead and ahead, reducing all and everything else to nothingness?

The old Greeks used to speak of the holy fire of art in the breast of man, and no comparison could be more true or better explain the condition of the artist.

There is in the heart of every true artist an everlasting glow that inspires him and warms him, and like the strong flame throws light on his path in life.

He knows nothing of the desires or longings that others feel.

He cares not for squalid money, nor for position, nor for unfriendly criticism, nor for a high position in life.

If critics condemn him, it matters not when

his own heart and conscience tell him that he has been true to his ideals.

If he ever falls through the temptation of caring more for money than for his art, to think more of his individual wants, to lower himself or give up his independence to cater to bad public tastes, his punishment will swiftly follow, for the goddess of art is very exacting and wants all or nothing, and dissatisfaction, self-despise and regret will torture him.

I do not pretend to say that he does not feel gratified if he is appreciated and understood. He would not be human if he did not; but he must first of all satisfy the high standard of his own criticism, more severe than all others.

MUSIC AT THE CORONATION.

According to the present plans of Sir Frederick Bridge, organist of Westminster Abbey and director of the music at the coronation of King Edward VII and Queen Alexandra, there are to be nearly four hundred singers in the choir at the coronation ceremonies and between seventy and eighty instrumentalists. The nucleus of the choir will naturally be the Westminster Abbey singers, who will be reinforced by the choirs of St. Paul's Cathedral, the Chapel Royal, St. George's Chapel (Windsor), and drafts from the choirs of the Temple Church, Rochester Cathedral and other sources. It is likely that Ben Davies and Andrew Black, who are just returned home from their American engagements, will lend their services as members of the choir,

which will be accommodated in galleries flanking the organ. The orchestra will be made up of musicians from the King's Private Band, the orchestra of the Royal Choral Society and the Kneller Hall School of Military Music. There will be a larger choir and a smaller band than at Queen Victoria's coronation, when the instrumentalists numbered 117 and the singers 288.

MANY engagements have been made for the American concert season of 1903. Henry Wolfsohn, who is now in London, has arranged with, among others, Anton Van Rooy, now at Covent Garden; the English contralto, Mme. Kirkby Lunn, also at same place; Maud MacCarthy, the Irish violinist; Elsa Berger, the Cellist, and Josef Hofmann, the pianist, who will go on a short tour Jan. 1.

Aunt—Tommy, why do you keep bothering little Mabel when I play the piano? She always screams so that that I have to stop.

Tommy—Yes, I know. Pa gives me a nickel to bring her.

IT IS announced that the "House of Rest for Musicians" at Milan, which is to perpetuate the memory of Verdi, is approaching completion. The structure is finished, and the work of decorating and furnishing has now been taken in hand. The Crypt where the remains of the master will lie, is to be richly adorned with mosaics. These are being designed by the Italian artist, Lodovico Pogliaghi. It is expected that the memorial will be completed before the end of the present year.

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1652, 1655, 1658, 1661, 1664, 1667, 1670, 1673, 1676, 1679, 1682, 1685, 1688, 1691, 1694, 1697, 1699, 1702, 1705, 1708, 1711, 1714, 1717, 1720, 1723, 1726, 1729, 1732, 1735, 1738, 1741, 1744, 1747, 1750, 1753, 1756, 1759, 1762, 1765, 1768, 1771, 1774, 1777, 1780, 1783, 1786, 1789, 1792, 1795, 1798, 1801, 1804, 1807, 1810, 1813, 1816, 1819, 1822, 1825, 1828, 1831, 1834, 1837, 1840, 1843, 1846, 1849, 1852, 1855, 1858, 1861, 1864, 1867, 1870, 1873, 1876, 1879, 1882, 1885, 1888, 1891, 1894, 1897, 1899, 1902, 1905, 1908, 1911, 1914, 1917, 1920, 1923, 1926, 1929, 1932, 1935, 1938, 1941, 1944, 1947, 1950, 1953, 1956, 1959, 1962, 1965, 1968, 1971, 1974, 1977, 1980, 1983, 1986, 1989, 1992, 1995, 1998, 2001, 2004, 2007, 2010, 2013, 2016, 2019, 2022, 2025, 2028, 2031, 2034, 2037, 2040, 2043, 2046, 2049, 2052, 2055, 2058, 2061, 2064, 2067, 2070, 2073, 2076, 2079, 2082, 2085, 2088, 2091, 2094, 2097, 2099, 2102, 2105, 2108, 2111, 2114, 2117, 2120, 2123, 2126, 2129, 2132, 2135, 2138, 2141, 2144, 2147, 2150, 2153, 2156, 2159, 2162, 2165, 2168, 2171, 2174, 2177, 2180, 2183, 2186, 2189, 2192, 2195, 2198, 2201, 2204, 2207, 2210, 2213, 2216, 2219, 2222, 2225, 2228, 2231, 2234, 2237, 2240, 2243, 2246, 2249, 2252, 2255, 2258, 2261, 2264, 2267, 2270, 2273, 2276, 2279, 2282, 2285, 2288, 2291, 2294, 2297, 2299, 2302, 2305, 2308, 2311, 2314, 2317, 2320, 2323, 2326, 2329, 2332, 2335, 2338, 2341, 2344, 2347, 2350, 2353, 2356, 2359, 2362, 2365, 2368, 2371, 2374, 2377, 2380, 2383, 2386, 2389, 2392, 2395, 2398, 2401, 2404, 2407, 2410, 2413, 2416, 2419, 2422, 2425, 2428, 2431, 2434, 2437, 2440, 2443, 2446, 2449, 2452, 2455, 2458, 2461, 2464, 2467, 2470, 2473, 2476, 2479, 2482, 2485, 2488, 2491, 2494, 2497, 2499, 2502, 2505, 2508, 2511, 2514, 2517, 2520, 2523, 2526, 2529, 2532, 2535, 2538, 2541, 2544, 2547, 2550, 2553, 2556, 2559, 2562, 2565, 2568, 2571, 2574, 2577, 2580, 2583, 2586, 2589, 2592, 2595, 2598, 2601, 2604, 2607, 2610, 2613, 2616, 2619, 2622, 2625, 2628, 2631, 2634, 2637, 2640, 2643, 2646, 2649, 2652, 2655, 2658, 2661, 2664, 2667, 2670, 2673, 2676, 2679, 2682, 2685, 2688, 2691, 2694, 2697, 2699, 2702, 2705, 2708, 2711, 2714, 2717, 2720, 2723, 2726, 2729, 2732, 2735, 2738, 2741, 2744, 2747, 2750, 2753, 2756, 2759, 2762, 2765, 2768, 2771, 2774, 2777, 2780, 2783, 2786, 2789, 2792, 2795, 2798, 2801, 2804, 2807, 2810, 2813, 2816, 2819, 2822, 2825, 2828, 2831, 2834, 2837, 2840, 2843, 2846, 2849, 2852, 2855, 2858, 2861, 2864, 2867, 2870, 2873, 2876, 2879, 2882, 2885, 2888, 2891, 2894, 2897, 2899, 2902, 2905, 2908, 2911, 2914, 2917, 2920, 2923, 2926, 2929, 2932, 2935, 2938, 2941, 2944, 2947, 2950, 2953, 2956, 2959, 2962, 2965, 2968, 2971, 2974, 2977, 2980, 2983, 2986, 2989, 2992, 2995, 2998, 3001, 3004, 3007, 3010, 3013, 3016, 3019, 3022, 3025, 3028, 3031, 3034, 3037, 3040, 3043, 3046, 3049, 3052, 3055, 3058, 3061, 3064, 3067, 3070, 3073, 3076, 3079, 3082, 3085, 3088, 3091, 3094, 3097, 3099, 3102, 3105, 3108, 3111, 3114, 3117, 3120, 3123, 3126, 3129, 3132, 3135, 3138, 3141, 3144, 3147, 3150, 3153, 3156, 3159, 3162, 3165, 3168, 3171, 3174, 3177, 3180, 3183, 3186, 3189, 3192, 3195, 3198, 3201, 3204, 3207, 3210, 3213, 3216, 3219, 3222, 3225, 3228, 3231, 3234, 3237, 3240, 3243, 3246, 3249, 3252, 3255, 3258, 3261, 3264, 3267, 3270, 3273, 3276, 3279, 3282, 3285, 3288, 3291, 3294, 3297, 3299, 3302, 3305, 3308, 3311, 3314, 3317, 3320, 3323, 3326, 3329, 3332, 3335, 3338, 3341, 3344, 3347, 3350, 3353, 3356, 3359, 3362, 3365, 3368, 3371, 3374, 3377, 3380, 3383, 3386, 3389, 3392, 3395, 3398, 3401, 3404, 3407, 3410, 3413, 3416, 3419, 3422, 3425, 3428, 3431, 3434, 3437, 3440, 3443, 3446, 3449, 3452, 3455, 3458, 3461, 3464, 3467, 3470, 3473, 3476, 3479, 3482, 3485, 3488, 3491, 3494, 3497, 3499, 3502, 3505, 3508, 3511, 3514, 3517, 3520, 3523, 3526, 3529, 3532, 3535, 3538, 3541, 3544, 3547, 3550, 3553, 3556, 3559, 3562, 3565, 3568, 3571, 3574, 3577, 3580, 3583, 3586, 3589, 3592, 3595, 3598, 3601, 3604, 3607, 3610, 3613, 3616, 3619, 3622, 3625, 3628, 3631, 3634, 3637, 3640, 3643, 3646, 3649, 3652, 3655, 3658, 3661, 3664, 3667, 3670, 3673, 3676, 3679, 3682, 3685, 3688, 3691, 3694, 3697, 3699, 3702, 3705, 3708, 3711, 3714, 3717, 3720, 3723, 3726, 3729, 3732, 3735, 3738, 3741, 3744, 3747, 3750, 3753, 3756, 3759, 3762, 3765, 3768, 3771, 3774, 3777, 3780, 3783, 3786, 3789, 3792, 3795, 3798, 3801, 3804, 3807, 3810, 3813, 3816, 3819, 3822, 3825, 3828, 3831, 3834, 3837, 3840, 3843, 3846, 3849, 3852, 3855, 3858, 3861, 3864, 3867, 3870, 3873, 3876, 3879, 3882, 3885, 3888, 3891, 3894, 3897, 3899, 3902, 3905, 3908, 3911, 3914, 3917, 3920, 3923, 3926, 3929, 3932, 3935, 3938, 3941, 3944, 3947, 3950, 3953, 3956, 3959, 3962, 3965, 3968, 3971, 3974, 3977, 3980, 3983, 3986, 3989, 3992, 3995, 3998, 4001, 4004, 4007, 4010, 4013, 4016, 4019, 4022, 4025, 4028, 4031, 4034, 4037, 4040, 4043, 4046, 4049, 4052, 4055, 4058, 4061, 4064, 4067, 4070, 4073, 4076, 4079, 4082, 4085, 4088, 4091, 4094, 4097, 4099, 4102, 4105, 4108, 4111, 4114, 4117, 4120, 4123, 4126, 4129, 4132, 4135, 4138, 4141, 4144, 4147, 4150, 4153, 4156, 4159, 4162, 4165, 4168, 4171, 4174, 4177, 4180, 4183, 4186, 4189, 4192, 4195, 4198, 4201, 4204, 4207, 4210, 4213, 4216, 4219, 4222, 4225, 4228, 4231, 4234, 4237, 4240, 4243, 4246, 4249, 4252, 4255, 4258, 4261, 4264, 4267, 4270, 4273, 4276, 4279, 4282, 4285, 4288, 4291, 4294, 4297, 4299, 4302, 4305, 4308, 4311, 4314, 4317, 4320, 4323, 4326, 4329, 4332, 4335, 4338, 4341, 4344, 4347, 4350, 4353, 4356, 4359, 4362, 4365, 4368, 4371, 4374, 4377, 4380, 4383, 4386, 4389, 4392, 4395, 4398, 4401, 4404, 4407, 4410, 4413, 4416, 4419, 4422, 4425, 4428, 4431, 4434, 4437, 4440, 4443, 4446, 4449, 4452, 4455, 4458, 4461, 4464, 4467, 4470, 4473, 4476, 4479, 4482, 4485, 4488, 4491, 4494, 4497, 4499, 4502, 4505, 4508, 4511, 4514, 4517, 4520, 4523, 4526, 4529, 4532, 4535, 4538, 4541, 4544, 4547, 4550, 4553, 4556, 4559, 4562, 4565, 4568, 4571, 4574, 4577, 4580, 4583, 4586, 4589, 4592, 4595, 4598, 4601, 4604, 4607, 4610, 4613, 4616, 4619, 4622, 4625, 4628, 4631, 4634, 4637, 4640, 4643, 4646, 4649, 4652, 4655, 4658, 4661, 4664, 4667, 4670, 4673, 4676, 4679, 4682, 4685, 4688, 4691, 4694, 4697, 4699, 4702, 4705, 4708, 4711, 4714, 4717, 4720, 4723, 4726, 4729, 4732, 4735, 4738, 4741, 4744, 4747, 4750, 4753, 4756, 4759, 4762, 4765, 4768, 4771, 4774, 4777, 4780, 4783, 4786, 4789, 4792, 4795, 4798, 4801, 4804, 4807, 4810, 4813, 4816, 4819, 4822, 4825, 4828, 4831, 4834, 4837, 4840, 4843, 4846, 4849, 4852, 4855, 4858, 4861, 4864, 4867, 4870, 4873, 4876, 4879, 4882, 4885, 4888, 4891, 4894, 4897, 4899, 4902, 4905, 4908, 4911, 4914, 4917, 4920, 4923, 4926, 4929, 4932, 4935, 4938, 4941, 4944, 4947, 4950, 4953, 4956, 4959, 4962, 4965, 4968, 4971, 4974, 4977, 4980, 4983, 4986, 4989, 4992, 4995, 4998, 5001, 5004, 5007, 5010, 5013, 5016, 5019, 5022, 5025, 5028, 5031, 5034, 5037, 5040, 5043, 5046, 5049, 5052, 5055, 5058, 5061, 5064, 5067, 5070, 5073, 5076, 5079, 5082, 5085, 5088, 5091, 5094, 5097, 5099, 5102, 5105, 5108, 5111, 5114, 5117, 5120, 5123, 5126, 5129, 5132, 5135, 5138, 5141, 5144, 5147, 5150, 5153, 5156, 5159, 5162, 5165, 5168, 5171, 5174, 5177, 5180, 5183, 5186, 5189, 5192, 5195, 5198, 5201, 5204, 5207, 5210, 5213, 5216, 5219, 5222, 5225, 5228, 5231, 5234, 5237, 5240, 5243, 5246, 5249, 5252, 5255, 5258, 5261, 5264, 5267, 5270, 5273, 5276, 5279, 5282, 5285, 5288, 5291, 5294, 5297, 5299, 5302, 5305, 5308, 5311, 5314, 5317, 5320, 5323, 5326, 5329, 5332, 5335, 5338, 5341, 5344, 5347, 5350, 5353, 5356, 5359, 5362, 5365, 5368, 5371, 5374, 5377, 5380, 5383, 5386, 5389, 5392, 5395, 5398, 5401, 5404, 5407, 5410, 5413, 5416, 5419, 5422, 5425, 5428, 5431, 5434, 5437, 5440, 5443, 5446, 5449, 5452, 5455, 5458, 5461, 5464, 5467, 5470, 5473, 5476, 5479, 5482, 5485, 5488, 5491, 5494, 5497, 5499, 5502, 5505, 5508, 5511, 5514, 5517, 5520, 5523, 5526, 5529, 5532, 5535, 5538, 5541, 5544, 5547, 5550, 5553, 5556, 5559, 5562, 5565, 5568, 5571, 5574, 5577, 5580, 5583, 5586, 5589, 5592, 5595, 5598, 5601, 5604, 5607, 5610, 5613, 5616, 5619, 5622, 5625, 5628, 5631, 5634, 5637, 5640, 5643, 5646, 5649, 5652, 5655, 5658, 5661, 5664, 5667, 5670, 5673, 5676, 5679, 5682, 5685, 5688, 5691, 5694, 5697, 5699, 5702, 5705, 5708, 5711, 5714, 5717, 5720, 5723, 5726, 5729, 5732, 5735, 5738, 5741, 5744, 5747, 5750, 5753, 5756, 5759, 5762, 5765, 5768, 5771, 5774, 5777, 5780, 5783, 5786, 5789, 5792, 5795, 5798, 5801, 5804, 5807, 5810, 5813, 5816, 5819, 5822, 5825, 5828, 5831, 5834, 5837, 5840, 5843, 5846, 5849, 5852, 5855, 5858, 5861, 5864, 5867, 5870, 5873, 5876, 5879, 5882, 5885, 5888, 5891, 5894, 5897, 5899, 5902, 5905, 5908, 5911, 5914, 5917, 5920, 5923, 5926, 5929, 5932, 5935, 5938, 5941, 5944, 5947, 5950, 5953, 5956, 5959, 5962, 5965, 5968, 5971, 5974, 5977, 5980, 5983, 5986, 5989, 5992, 5995, 5998, 6001, 6004, 6007, 6010, 6013, 6016, 6019, 6022, 6025, 6028, 6031, 6034, 6037, 6040, 6043, 6046, 6049, 6052, 6055, 6058, 6061, 6064, 6067, 6070, 6073, 6076, 6079, 6082, 6085, 6088, 6091, 6094, 6097, 6099, 6102, 6105, 6108, 6111, 6114, 6117, 6120, 6123, 6126, 6129, 6132, 6135, 6138, 6141, 6144, 6147, 6150, 6153, 6156, 6159, 6162, 6165, 6168, 6171, 6174, 6177, 6180, 6183, 6186, 6189, 6192, 6195, 6198, 62

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic of \times . The right hand plays eighth-note pairs (marked 2) and sixteenth-note groups (marked 4). The left hand provides harmonic support. Measure 12 begins with a dynamic of *l. h.*. The right hand continues with sixteenth-note patterns (marked 1), while the left hand provides harmonic support. The score includes various dynamics and performance instructions throughout the measures.

8

3 4 3 1 3 1 5 simili 3 3 1 2 4 3 3 4 4 4 4 1 2 3 1 2 1

p

Dec. * Dec. * Dec. *

8

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of four measures. In each measure, the right hand plays a melodic line with various note heads and stems, while the left hand provides harmonic support with sustained notes. Fingerings are indicated above the notes: 3-1-3, 2-4, 3-4, 1-4-1-1, 4-3-1-2-1-4, and 1-2. Dynamic markings 'Ped.' and asterisks (*) are placed below the staves. The score is set against a light gray background.

TRIO.

Giocoso (*sportively, playfully*)

The image shows a page of sheet music for piano. The top line is a treble clef staff with a key signature of A major (two sharps). The bottom line is a bass clef staff with a key signature of E major (one sharp). The music is labeled "Giocoso (sportively, playfully)". Fingerings are indicated above the notes: 3-4, 2-4, 3; 3; 2; 1-3, 3-1; 5, 1-2, 2-3; 3-4, 2-4, 3. Dynamic markings include a piano dynamic (p) and a crescendo dynamic (>). Measure numbers 20, 21, 22, 23, 24, and 25 are marked below the staff. The instruction "(Key of A^{sharp} major.)" is written at the bottom left.

(*Key of A♭ major.*)

1762-9

Piano sheet music in G minor (two sharps). The left hand plays eighth-note chords with dynamic *p*. The right hand plays sixteenth-note patterns with fingerings (e.g., 3, 4, 3; 3, 2, 3; 1, 3, 2, 1; 2, 4, 3, 2) and pedaling. Measures end with "Ped." and asterisks.

Piano sheet music in G minor (two sharps). The left hand continues eighth-note chords. The right hand plays sixteenth-note patterns with fingerings (e.g., 2, 4, 3, 2; 3, 2, 3; 1, 3, 2, 1; 2, 1, 3, 2) and pedaling. Measures end with "Ped." and asterisks.

Piano sheet music in G minor (two sharps). The left hand plays eighth-note chords with dynamic *p*. The right hand plays sixteenth-note patterns with fingerings (e.g., 2, 3, 2; 3, 2, 3; 3, 2, 3; 3, 2, 3) and pedaling. Measures end with "Ped." and asterisks.

Piano sheet music in G minor (two sharps). The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings (e.g., 2, 4, 3, 1, 3, 1; 5, 3, 2, 4; 3, 2, 4, 1; 1, 4, 4, 1, 2, 3, 1, 2, 1) and pedaling. Measures end with "Ped." and asterisks.

Piano sheet music in G minor (two sharps). The left hand plays eighth-note chords. The right hand plays sixteenth-note patterns with fingerings (e.g., 2, 3, 1, 2, 1; 3, 2, 1, 2, 1; 3, 2, 1, 2, 1; 4, 3, 1, 2, 1, 2, 4) and pedaling. Measures end with "Ped." and asterisks.

8

8

8

8

8

Musical score for piano, page 8, measures 1-3. The score consists of two staves. The top staff starts with a melodic line, followed by a bass line. The bottom staff starts with a bass line, followed by a melodic line. Measure 1: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 2: Top staff has eighth-note pairs (4, 3), (3, 3), (4, 3). Bottom staff has eighth-note pairs (2, 1), (2, 1), (3, 3). Measure 3: Top staff has eighth-note pairs (4, 3), (3, 3), (4, 3). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 4: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 5: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 6: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 7: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3). Measure 8: Top staff has eighth-note pairs (1, 1), (1, 1), (1, 1). Bottom staff has eighth-note pairs (5, 3), (4, 3), (3, 3).

Musical score for piano, page 8, measures 4-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 4 starts with a forte dynamic (f) and includes fingerings (3, 2, 1, 3, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1). Measure 5 begins with a piano dynamic (p) and includes fingerings (2, 1, 3, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5). The bass staff features sustained notes with slurs and fingerings (2, 1, 3, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5). Measure 5 concludes with a dynamic marking 'dim.' and a repeat sign with a '2d.' below it.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by a 'p' above the staff. The score includes various dynamics like 'f', 'p', 'ff', and 'ff'. Fingerings are marked with numbers 1 through 4. Articulation marks like dots and dashes are also present.

Sheet music for piano, page 8, measures 5-8. The music is in common time, key signature of B-flat major (two flats). The left hand provides harmonic support with sustained notes and chords. The right hand plays a continuous eighth-note pattern across all four measures. Measure 5 starts with a dynamic *p*. Measure 6 begins with a dynamic *f*. Measures 7 and 8 begin with dynamics *p*. Measure 8 concludes with a repeat sign and a double bar line.

Musical score for piano, page 8, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of B-flat major (two flats). The music features eighth-note patterns with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like 'Ped.' (pedal), asterisks (*), and a fermata over the first note of each measure. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 begins with a forte dynamic.

10 *Con anima (with animation)*

8

p

5 5
3 4 2 5 2 3

Ped. *

Ped. 8
or thus. 3 2 1

crescendo

3 2 1
* Ped. * Ped.

crescendo

5 2 5 2
* Ped. * Ped.

v

4 3 1 2 1
3 2 1

* Ped. 5 Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

5 3 2 1
* Ped. * Ped. * Ped. * Ped.

2 5 3 1
* Ped. * Ped. * Ped.

5 5
3 4 2 5 2 3

*

Ped.

SILVER ECHOES FROM ARCADIA.

(JUBILEE MARCH.)

Notes marked with an arrow (↓) must be struck from the wrist.

By M. REGINA O.S.U.

In March time. ♩ - 132.

(Key of D major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

Pomposo. (*In a grand martial manner.*)

(Key of A major.)

The musical score consists of three staves of piano notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The tempo is marked 'Pomposo' and 'In a grand martial manner.' The key signature changes to D major (one sharp) at the beginning of the second section. The notation includes dynamic markings such as 'f' (fortissimo), 'sf' (sforzando), and 'p' (pianissimo). Performance instructions like 'Ped.' (pedal down) and 'Ped.' (pedal up) are scattered throughout. Fingerings are indicated above the notes, showing a variety of patterns from 1 to 5. The music is divided into sections by slurs and measure lines.

Cantabile.

The musical score consists of two staves of piano notation. The top staff uses a treble clef and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The tempo is marked 'Cantabile'. The notation includes dynamic markings such as 'sf' (sforzando), 'p' (pianissimo), and 'f' (fortissimo). Performance instructions like 'Ped.' (pedal down) are present. Fingerings are indicated above the notes, showing a variety of patterns from 1 to 5. The music features sustained notes and chords with grace notes.

5

Grazioso. (*Very graceful.*)

TRIO.

p (Key of G major.)

Cantabile.

p (Key of C major.)

N. B. Heed the change of fingering.

Grazioso.

The sheet music contains five staves of musical notation for piano, arranged in two systems of four measures each, followed by a final measure. The key signature is one sharp (F#). The time signature varies between common time and 2/4. The music is labeled "Grazioso." at the top. Fingerings are indicated above the notes, and dynamic markings include *p*, *f*, and *Rit.*. Performance instructions such as "N.B." and "Rit." are placed below the staves. The notation includes various note heads, stems, and beams, with some notes having arrows pointing to specific fingers. The music concludes with a final measure ending on a dominant chord.

Cantabile.

Three staves of musical notation for piano, labeled *Cantabile.* The notation includes various dynamics such as *mf*, *f*, and *ff*, and performance instructions like *(3)* and *2*. The piano keys are indicated by arrows pointing up or down, and the bass clef is present on the bottom staff.

Coda.

Con anima.

A single staff of musical notation for piano, labeled *Coda.* The instruction *Con anima.* is written above it. The notation includes dynamics *f* and *ff*, and performance instructions like *(3)* and *2*. The piano keys are indicated by arrows pointing up or down, and the bass clef is present on the bottom staff.

A single staff of musical notation for piano, continuing from the previous *Coda.* The notation includes dynamics *f* and *ff*, and performance instructions like *(3)* and *2*. The piano keys are indicated by arrows pointing up or down, and the bass clef is present on the bottom staff.

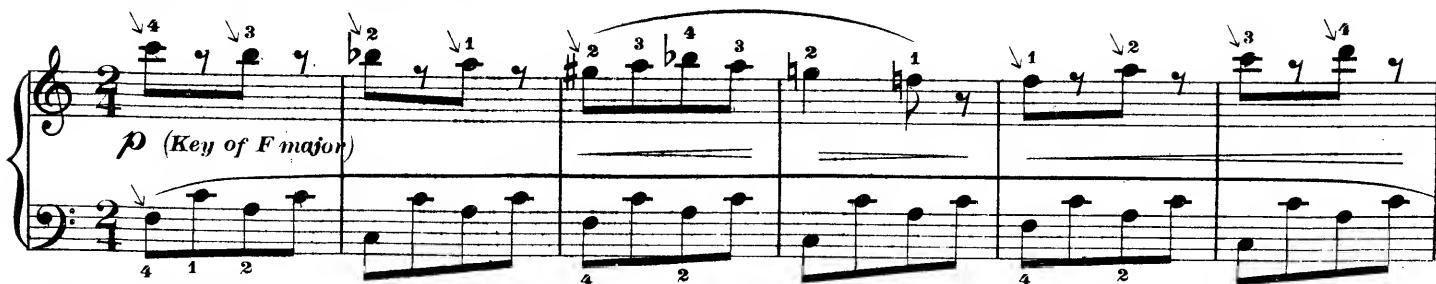
To lengthen the March go from here to \$ page 3 until ♩ page 4 then close with the Coda.

CHROMATIC GALOP.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegro. $\text{d} = 120$. (very lively.)



For the proper execution of passages in mixed positions occurring in this piece see *Kunkel Royal Piano method page 33*

4

Giocoso. (*with mirth, joyfully.*)

(Key of C major.)

TRIO. Notice. Repeat first part to $\frac{3}{4}$ then proceed with the Trio.

Con anima. (*with animation, in a spirited manner.*)

(Key of B^{flat} major.)

Scherzando. (*in a light and sportive manner.*)

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature indicates E^b major. The tempo is Scherzando, indicated by the instruction "in a light and sportive manner." The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Fingerings are marked above the notes, including "5" over a series of eighth-note pairs and "1" over single notes. Measure numbers 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 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619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 809, 810, 811, 812, 813, 814, 815, 816, 816, 817, 818, 819, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 909, 910, 911, 912, 913, 914, 915, 916, 916, 917, 918, 919, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 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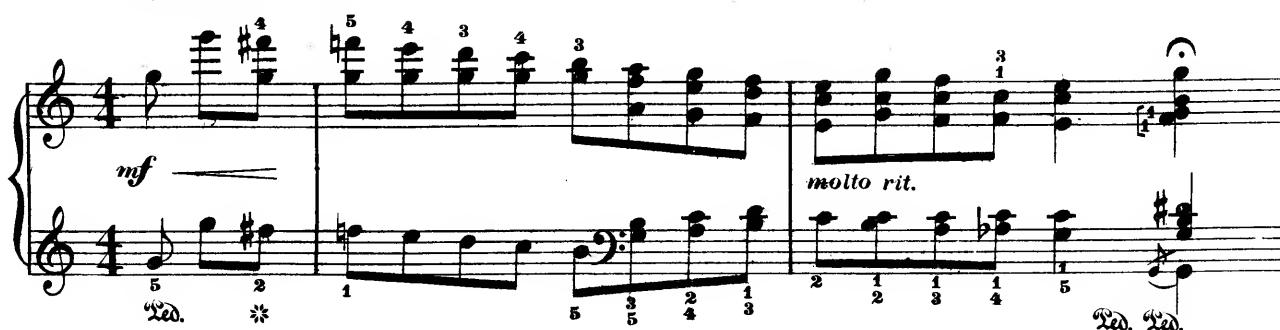
Musical score for piano, page 10, measures 4-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 4 starts with a forte dynamic. Measure 5 begins with a dynamic of $\frac{1}{2}$ (half note). Measure 6 starts with a dynamic of $\frac{1}{2}$ (half note) and includes a trill instruction. Measure 7 starts with a dynamic of $\frac{1}{2}$ (half note). Measure 8 starts with a dynamic of $\frac{1}{2}$ (half note). Measure 9 starts with a dynamic of $\frac{1}{2}$ (half note). Measure 10 starts with a dynamic of $\frac{1}{2}$ (half note). Various dynamics and performance instructions like "ten.", "2ed.", and "2ed." are placed above the notes.

Notice. Repeat Trio to \$ then play from the beginning of the Galop to O which finishes the piece.

MY OWN.

CHARLES GALLOWAY.

Moderato. ♩ - 112.



a tempo.

My darling! Thou art like the moonlight on the sea,
O how I love thy

shin-ing
When night draws near.
My soul, my

soul is filled with sil - very light from thee..... How can I
 3 4 5 3 1
 1 3 5 2 5 1

keep from lov - ing thee my dear! Oh! bless - ed
 5 2 1 5 2 1
 1 3 5 2 5 1

moon - light, with - out thee I blind - ly wan - der, My heart is
 1 2 5 1 2 5 1

dark if thou art hid a - way from me. Sweet
 * 2d. * 2d. * 2d. * 2d. * 2d. *

cresc.
 moon-light of my soul thy pre - sence yon - der I.....
cresc.
 know, I see. Sweet
 moon-light of my soul, I see thee yon - der And
 thou, and thou dost shine for me. a tempo.
rit.
cresc.
rit.
cresc.

My dar-ling!

thou art like the vio - lets in the wood, O how I love thy

sweetness As spring draws near. Thou art, thou art so ve - ry sweet and pure and

N.B.

good,..... How can I keep from lov - ing thee my dear! Oh fragrant

N. B. If this version is too difficult play as given at first verse.

blossom far from thee I sad - ly wander, There is no beau - ty where the fields are void of

cresc.

thee. Oh..... blos-som of my soul thy pet - als yon - der I.....

cresc.

see, I..... see, Oh.... blos-som of my soul I see thee

cresc. **rit.**

yon - - der, And thou and thou dost bloom..... for me

f **cresc.** **rit.** **f**

The song closes here. Singers preferring to end with the extra Coda will omit measure marked **f** and take up coda instead.

1799 - 6

The song closes here. ♪.

Singers preferring to end with the extra Coda will omit measure marked \$ and take up coda instead

Coda.

me I see thee yon - der, I see thee yon - der, And thou dost
bloom,.... d...ost bloom for me. I see thee yon - der, I see thee
yon - der, And thou dost bloom, Dost bloom for me.....

1799 - 6

IN DREAMLAND.

VALSE CAPRICE.

Notes marked with an arrow (↓) must be struck from the wrist.

Tempo di Valse. (In waltz time.) $\sigma = 80$.

Cantabile (singing)

EDWARD H. BLOESER.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

a tempo (resume the time)

Scherzando (in a light, playful manner)

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature has one flat. Measure 11 starts with a dynamic 'p' (piano). The melody consists of eighth-note chords. Measure 12 continues the eighth-note chords. Various slurs and grace notes are present, along with fingerings such as 1, 2, 3, 4, and 5.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and includes a fermata over the right hand's eighth note. Measure 12 begins with a piano dynamic (p). The score features various slurs, grace notes, and dynamic markings like 'Ped.' (pedal) and '2'. Fingerings are indicated above the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature consists of one flat (B-flat). Measure 11 starts with a whole note in the bass staff. Measures 12 and 13 show a sequence of eighth-note chords. Measure 14 begins with a half note in the bass staff. Measures 15 and 16 show another sequence of eighth-note chords. Measure 17 begins with a half note in the bass staff. Measures 18 and 19 show a final sequence of eighth-note chords. Measure 20 begins with a half note in the bass staff. Measures 21 and 22 show a sequence of eighth-note chords. Measure 23 begins with a half note in the bass staff. Measures 24 and 25 show a final sequence of eighth-note chords.

crescendo

2ed. *

2ed. *

2ed.

2ed.

5
Cantabile

The musical score consists of two staves. The top staff is for the voice, starting with a bass clef, a key signature of one flat, and a tempo marking of $\frac{4}{5}$. It features a series of eighth-note chords. The bottom staff is for the piano, indicated by a treble clef and a bass clef bracket, with dynamics like p and f . The piano part includes sustained notes and eighth-note chords. The vocal line has several grace notes marked with asterisks (*). The section is labeled "Cantabile".

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is B-flat major (two flats). Measures 5 through 10 are shown, each consisting of four measures. Measure 5 starts with a half note in the bass staff followed by a whole note in the treble staff. Measures 6-10 begin with quarter notes in the bass staff. Measures 7-10 feature grace notes (acciaccaturas) indicated by small vertical strokes above the main notes. Measure 10 concludes with a double bar line and repeat dots at the beginning of the next section.

Con Brio (with brilliancy and spirit)

f

accel.

crescendo

rit.

p

The musical score consists of six staves of piano music. The first staff begins with a dynamic of *pp dolcissimo* (with delicacy and sweetness) and includes pedaling instructions like "Ped." and "Ped." with asterisks. The second staff continues with similar dynamics and pedaling. The third staff starts with *a tempo* and includes a dynamic of *rit.* followed by *ppp*. The fourth staff shows a continuation of the musical line. The fifth staff features a dynamic of *ppp* at the end. The sixth staff concludes the page with a dynamic of *ppp*.

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In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

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EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

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<u>Pieces.</u> —Merry Sleighride.....	<i>Sidus</i>	35
Katie's Favorite Schottische.....	<i>Sidus</i>	35
Papa's Waltz.....	<i>Sidus</i>	35

GRADE 1 1/2 TO 2.

STUDIES AND PIECES.

<u>Studies.</u> —Op. 501, twelve characteristic studies in one book [R. E.].....	<i>Sidus</i>	1 25
<u>Pieces.</u> —Joys of Spring—Waltz.....	<i>Sidus</i>	35
Lilian Polka.....	<i>Sidus</i>	35
The Promenade—Rondo.....	<i>Sidus</i>	35

GRADE 2.

STUDIES AND PIECES.

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Minnehaha Polka.....	<i>Lara</i>	35
Fra Diavolo Fantasia (Auber).....	<i>Sidus</i>	35
Faust Fantasia (Gounod).....	<i>Sidus</i>	35
Martha Fantasia (Flotow).....	<i>Sidus</i>	35
Spring Waltz [R. E.].....	<i>Chopin</i>	35
Summer Waltz [R. E.].....	<i>Chopin</i>	35
Ada's Favorite Rondo.....	<i>Sidus</i>	35
My Regiment—March.....	<i>Anschuetz</i>	35
Sweet Remembrance.....	<i>Mettke</i>	40
Little Mischief.....	<i>Anschuetz</i>	50

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GRADE 3.—CONTINUED.

STUDIES AND PIECES.

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Whispers of Love.....	<i>Godard</i>	50
Bohemian Girl Fantasia (Balfe).....	<i>Paul</i>	60
Il Trovatore Fantasia (Verdi).....	<i>Paul</i>	60
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SAINTE-SAENS ON MELODY AND HARMONY.

A melody alone, a rhythmical melody, may, under certain circumstances, rouse an audience to enthusiasm. But what sort of an audience! An audience of persons who, in consequence of their moderate musical endowments, cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and Oriental nations and among the negroes in Africa. They own up to a childish, meaningless sort of music. The Orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony have only led to views to the contrary.

Whoever protests against progress, whoever believes in the superiority of the antique over the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony

marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question whether harmony was born from melody or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental fluctuation which we designate as the Italian Renaissance.

It is quite correct when some people say: "Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius." But one might with the same justifiableness maintain: "One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of genius." Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

There are those who try to disseminate the idea that harmony is exclusively the product

of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned musical schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's "Requiem," which fundamentally represents merely a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect master-work is only given to genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art-work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for which I should not like to be held responsible. At any rate, such persons, together with the Orientals and the savages, form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children, they are satisfied with such happiness as Santa Claus bestows upon them—Ex.

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His fingers belonged to his brain. They were undoubtedly flexible, responsive, and expressive. Whatever the thought, those talking-fingers transformed it into sound. The result was an impression not of *playing*, but of *music*. Measured as to his speed or other qualities, he was certainly a virtuoso of his time. But, from his own stand-point, I doubt whether he did much with exercises. He was a divinely-endowed genius, whom it will be a disgrace and an irreparable loss for the musical world to forget.

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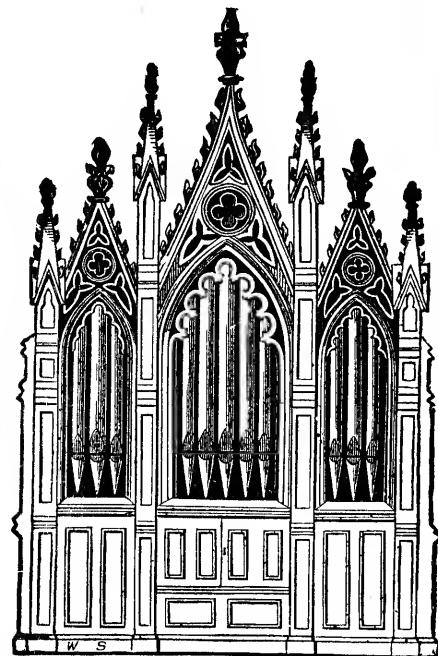
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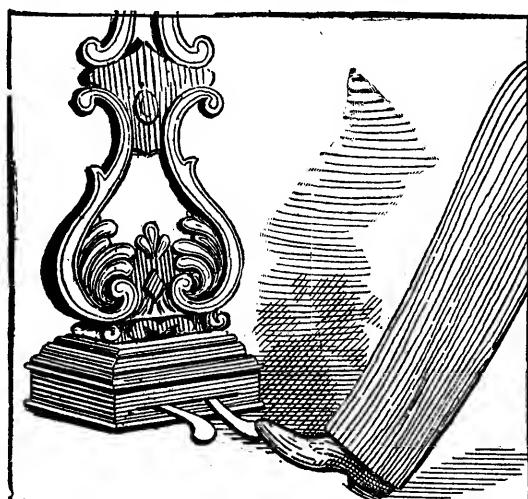
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